

Fire, Salt, and Water that does not wet the hands

I just realized that there are many mercuries in alchemy. There is metallic mercury, then there is a clear metallic water, transparent and mercurial, which has interesting properties. There is mercury metal itself. There is also a mercury plant. Then there is the universal mercury, universal chaotic water, which can become the true philosophical mercury when it falls into the hands of a true artist.

Therefore, to illustrate my thoughts, I'll explain the experiences that I have had for many years. The Plant Kingdom absorbs most of its food from the air. This nourishment is a luminous material, as a very subtle embodiment of nitre. Therefore, I took a plant and calcined it. In traditional European alchemy, oak ash was found to give the best salt, especially rotten oak bark. In the animal kingdom, the lion is called the king of beasts. In the plant kingdom, the oak is called the king of trees, it may also be called the Green Lion. Of all the vegetables or plants, the oak gives the strongest alkali.

Therefore, calcine the ashes of rotten oak, white or gray, or better, moss-covered bark. Such ash can provide 80-85 grams of salt per kilogram of ash. This salt in chemistry is called potassium carbonate K_2CO_3 , but when we prepare it ourselves, it contains more sulfates and chlorides, and when the salt is well made, it is as white as snow, with strong shades of turquoise, blue and green. It may be called by analogy, vitriol, because of its color, and also when it is sharpened with lime it gives potassium hydroxide or caustic potash. It is fusible like oil, hence the name vitri-oleum or oil of vitriol is well suited. We must not forget that before glass, there was glass of potash or soda glass, and when the salt is melted for a long time, the salt loses its fusibility and is vitrified. This suggests that sea sand is rather a transformation, a sweet coction and digestion of the sodium salt of sea water. What the sea and the sun make slowly, can be reproduced rapidly in a crucible. Therefore it is easy to change a silica salt into glass, all the potters making a glaze on stoneware know this as fact.

So, take potassium hydroxide because it is a salt with which it is easy to work, and let it deliquesce into a clear salt, usually during good outside conditions,

it will easily double its weight, eg.: 100g. of dry KOH can attract in 3 nights, 200-210gr of water. With K_2CO_3 it takes about a week, before it dissolves completely *per deliquium*, so KOH is faster. Take a few drops of this water of KOH and pour them gently into a large glass bowl, so it appears just like a brilliant film, but not liquid. Then place the glass bowl in a warm room, behind a window. After 4-5 days, inside the glass bowl we'll see thousands of very tiny needle-like crystals. Take a razor blade and rapidly scrape this white powder, taste it, it is cold, slightly spicy. It is a nitre, rock salt, that was attracted by the magnetic power of salt. It also has a strong ammonia taste. It is known that Azoth or nitrogen turns into ammonia in contact with a catalyst, in this case the alkali.

Now, I would say that most of the time, the nourishment of a plant or tree is a luminous matter which is an embodiment of a wonderful and heavenly nitre. The plant digests it, and it fixes itself, so that the salt water within the plant dissolves the Sulfur principle, which joins with it, and thus making it very thin and liquid, so also the plant sap becomes the vehicle of the latter, or rather the vehicle of the soul.

Can we not expect that our wonderful salt does the same thing in the universal air, conveying also the universal soul?

Now if we calcine our plant, the flammable sulfur fumes will go with the more volatile parts. In the ashes of the fire remains the most fixed part, the principle of life, which once exposed to light of the moon, draws its counterparts that were once more volatile. By this method, the fire "elementised" the Salt with fire. So we see that the bird becomes fixed through the fire, and then attracted it to the volatile air. Do we not see here the Ouroboros dragon devouring its tail? The end is the beginning and the beginning is the end. Now can we not also consider that this vitriolic salt of a beautiful green and blue nature, if volatile, transfers its beautiful hue to our blue sky. Snow and ice blocks in the high mountains also cast the same shade.

It may also be due to the heavenly corporification of nitre, as astral spirit. Furthermore, when we consider that in the plant, whose aqueous salt dissolves sulfur, oil, or the soul and is the vehicle through the plant, it is justified if we give it the function or the name of Spirit. Thus, it is certainly a spiritual mercurial water, specified for the plant kingdom*. Do you agree with me, sir?

Now push a little farther, another stage of experience:

1) For now, take 100 grams of high-quality potassium hydroxide, homemade from the ashes of oak. In fact, you can experiment with commercial KOH, but not with the same joy and pleasure nor with the same results.

So take those 100 grams of dry KOH or magnet, break it into small pieces and expose it to light of the full moon when the weather is clear (this must be done in a large crystallizer not too high, as the astral spirit is drawn laterally and not vertically). You must protect your crystallizer by placing a large piece of glass brick so that no dust falls in your salt, but so that the air can circulate freely within and around. It is fine if the piece of glass is actually 10 inches tall.

If your nights are too cold, it will be difficult, and afterward you place your crystallizer on a hot sand bath at a temperature of 35 to 40°C. The best attraction is achieved after 10 pm, then hermetically seal [the salt] after the first rays of sunrise have entered the deliquesced salt for several minutes. So [expose] from approximately 10 pm until 6 am, then quickly cover your crystallizer and keep it in the dark until its next exposure at night.

It seems, one way or another, that sunlight is able to embody a real salt, only after it is polarized by the moon. After 2 or 3 nights, your salt will deliquesce into a clear and transparent water, weigh it, it must be doubled, more or less. 100 grams of dry (should give 170 to 200-210 grams of (liquid. Next, take this water and place it in an amber glass casserole with a suitable lid. Those available today in supermarkets made of amber glass are ideal because the lid closes properly, but not completely airtight, so that inside, the vapors can move about and escape from time to time, under pressure from above. Put the casserole containing the liquid usually made of Pyrex on an electric hot plate with the thermostat set at the lowest possible temperature. The salt water records a temperature of 80° Celsius. So I left it to quietly circulate and evaporate over 10 to 12 hours time - slowly, slowly. If you open the lid from time to time, you see when it is dry, most beautiful flowers, which are figures made by the salt. It looks exactly like the flowers of ice we get the in windows in winter when frozen, so we understand why and how these frost flowers occur so admirably.

While the water is reducing, a beautiful sweet smelling aroma fills the room, and also the crystallization on the cover continues to change. It often looks like hundreds of stars in the sky, and it will also take the form of stellar regulus of antimony, so that we can also understand how this salt gives this particular star with antimony. When you think the water is fairly low, or almost totally gone, remove your glass casserole from the heat, and let cool. The Salt is still clear and liquid like water, but when it cools it solidifies like wax with a beautiful white star in its body. It may contain moisture, but it is best not to burn the sensitive, volatile astral spirit, freshly solidified in our subject. I used to cut it into pieces with a screwdriver, then weigh it, it will have increased enormously in weight, and although moisture is in it, but if you put it back onto the hotplate, it becomes fused at low temperatures, and becomes like wax at about 70° Celsius and flows like water again. Then repeat several times the deliquescence, evaporation, congelation, etc.. If you do not boil too strongly, your salt will increase in quantity each time. I was able to obtain 500 grams of solid material from 200 grams of dry salt at the beginning, in fewer than 7 Eagles (or deliquescences).

The salt will evolve and change in nature, so that at each eagle it becomes less and less caustic, it becomes more and more nitrous and has a strong ammonia taste like fermented urine. After 9 eagles it becomes difficult to deliquesce as it is saturated, and its magnetic power declines. Now, if you choose to boil at a higher temperature on the hotplate, after the 4 or 5 eagles, to complete dryness, you'll find that you'll lose everything you fixed throughout the process with approximately 1/3 of your magnet, then 200 grams through loss should be reduced to 120 grams. This simple experiment isn't very impressive at first, but can still explain how we can fix the volatile, or how we can volatilize the fixt. What is above is like what is below, and what is below is like what is above. It is easy to change their natures.

Now when we see how this wonderful nitre may be able to be embodied and we can get an excellent fusibility throughout, with a beautiful smell of wax, do we not consider how, in truth, great is the wax of the bee? Is it not an astral spirit fully mature, the more refined and particular plant and animal kingdoms, and joined to a plant's finest sulfur?

Bees gather pollen that is really a salt), oleaginous, and very pure from the vegetable kingdom, then they fix it by digestion and separate the honey from the wax.

Now reconsider our 5, I now draw the sign of the cross in the circle, because we have with the horizontal the fixed and with the vertical the volatile. If we study it carefully, we see that from the beginning, by making our homemade salt, we have with our alkali some sulfates and chlorides and the deliquescence added ammonia with a good amount of nitre. So we have ammonium chloride and nitre. Are we not, therefore, considered to be in possession of a spiritual *aqua regia*? A true solvent for gold? Not quite "open" to work on metal, but the alchemist will lend his hand to push it a step further. Now, if we consider that we have a spiritual *aqua regia*, we may as well consider that gold is there too. Have we not solidified universal luminous matter or the universal soul in our subject, a true spiritual gold?

If we understand this topic we have done well. Can we not consider that our simple chaotic water contains whatever is necessary for our philosophy? Naturally in this state, it is only the virgin's milk; a crude mercury.

This is where the alchemist can enter the stage, to accomplish what nature has left undone in this Green Lion, in that green water.

Can we not also consider that the center of our salt is a red ammoniac? Most philosophers agree that the heart of nitre is internally red, pure fire, and externally white. When we burn a tree and bring it back to ashes, the volatile astral spirit becomes fixed, the external fire has elementised, the flammable sulfur departs as fume, but we can also consider a Sulphur of nature can also be fixed in the center of our salt, waiting only for an alchemist to release it from its prison.